



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



PAINTED CHINA DOOR-PLATES.



DOOR-PLATE DESIGN.

WHILE, as we have remarked before, amateurs in ceramic decoration in this country excel in painting on the round, those in England seem to confine themselves almost exclusively to the decoration of flat objects. At the Howell and James annual exhibition this year, added to the usual array of plaques, plates, panels and tiles, in response to the offer of special prizes, several designs for door-plates were submitted. We reproduce herewith the two which won the premiums in this contest, as suggestive to American china painters who may like to try their hands at a pleasant variation from the usual plaque or tile. The introduction of porcelain buttons to be decorated for ladies' dress, which we noticed last year, had not much to recommend it to serious attention. But with the door-plate it is different. It protects the paint against the finger-marks of the younger members of the household, and if handsomely decorated to accord with the room will be gladly welcomed by the careful housewife as something useful as well as ornamental.

In the models we have given, flowers, it will be noticed, are the motives in each, Miss Henn choosing the conventional and Mrs. Swain the natural treatment. The files of *THE ART AMATEUR*, with its numerous panel designs, afford abundant opportunity, it will be found, for the selection of subjects for this form of china decoration. Until lately it has been difficult for amateurs to buy the white china for door-plates. But now it may be readily obtained from dealers in such ware.

FAÏENCE DECORATION.

THE illustration of Chas. Schmidt's plaque of "Kingfishers" at the late Paris Salon des Arts Decoratifs suggests a few words in regard to the term "barbotine." A correspondent—who being a practical faïence painter ought to know better—says he has read that "barbotine" is "one of the newest things in china painting," and wants to know why we have not described it. This is certainly amusing. In the first place it is not china painting at all, but faïence painting. Barbotine painting is nothing more nor less than what in this country has long been practised as "Limoges" decoration, so called on account of its similarity to the Haviland faïence decoration made at Limoges, which was the first "slip" painting introduced into this country. We need hardly say that the process has been fully described in our columns. Its rediscovery by our correspondent under its less familiar name of "barbotine" reminds one of Molière's Monsieur Jourdain, who, late in life, found that he had been talking prose all his days without being aware of the fact.

On the opposite page we give an illustration of faïence decoration of a different kind. The colors are not enamel, but being mixed with some vitrifiable matter become glazed in the process of baking. The palette is not known yet in this country. For vividness in effect it is superior to the barbotine process,

and it also seems to offer opportunities for bringing out detail and local color that are not afforded in the necessarily broad handling of "slip" painting.

CURIOUS ROUEN FAÏENCE BUSTS.

AMONG the great curiosities of faïence art manufacture, the four busts of old Rouen were symbolizing the seasons, one of which is shown on page 123, hold a place,



DESIGN FOR A CUP AND SAUCER.

BY JAMES C. BEARD.

in the estimation of connoisseurs, hardly second to the celebrated violins of faïence illustrated in an early number of this magazine. At the late Hamilton sale in London they were bought by the Louvre. They are reckoned an excellent acquisition by French critics. According to The London Academy, they turn out, however, not to have been made by any of the Levasseurs to whom the Hamilton catalogue attributed

1847, being obliged to suspend payment, sold these busts to a dealer, who afterward resold them to the late Duke of Hamilton for about £280. Such is the history given of the busts by a writer in the *Chronique* who brings forward more evidence than here quoted. The fifth bust, which would seem to have nothing to do with the seasons, is now in the South Kensington Museum, to which it was presented by the Duke of Hamilton.

PAINTING ON CHINA.

A NEW treatise on "Painting on China" is before us. The author is James C. Beard, and Dick & Fitzgerald are the publishers. If the novice, on buying the book, will, without delay, tear off the hideous cover (which positively makes one's teeth chatter), and then proceed to study diligently the directions given by the author, he will find he has just the guide he needs—one as simple, cheap, and practical as any published.

The reader has, more than once, travelled over the same ground as is covered by this publication. But there is such a charm about the writer's easy, lucid style that we cannot resist the temptation to give some specimen extracts. These, while perhaps containing nothing which the practised student has not been told before, will profitably refresh his memory on some important points of technique, while to the person who has

long been hesitating about engaging in this seemingly inaccessible art they may give the needed impetus to a first attempt. The technical difficulties of china painting are generally overestimated. If any mere verbal teacher can diminish them, Mr. Beard, we should say, is certainly that teacher.

From his directions for the use of colors, we extract a few useful hints:

Blues require to be carefully handled. A delicate pure blue is very easily injured by contact with yellows, iron colors, purples, or the steel knife. Blues are always laid in thin washes, and the shade deepened by successive washes. They usually require the addition of more fat oil than the other colors, to render them sufficiently pliable. Shadows in blue drapery and flowers are made with a darker shade of blue, or with gray. Platinum gray should be used here, as it contains no iron. Turquoise-blue can be used "in relief" in the same manner as permanent white, and remain opaque above the surface of the china after firing. For this reason it is used with pretty effect for spots on the wings of butterflies, jewels, small blue star-flowers, and for decoration where a fixed pattern for borders is designed.

Blue combined with yellow (which should be jonquil-yellow or yellow for mixing) makes bright shades of green.

A blue sky is improved and made more true to nature's own blue by the addition of a little light green mixed with the blue. Blue morning-glories require a shading of light carmine. In blue flowers with a yellow centre scrape all color carefully away, that the yellow can be placed directly on the china. A blue outline for flowers of lilac color (lilac for grounds, or sky blue with carmine No. 1, produces lilac) will very much im-



"KINGFISHERS." BARBOTINE PAINTING. BY CHARLES SCHMIDT.

EXHIBITED AT THE LAST PARIS SALON DES ARTS DECORATIFS.

them, but to have been executed by Nicolas Fouquay, a celebrated Rouen faïencier of earlier date. At least in the inventory of Fouquay's effects after his death, which took place in 1742, there are mentioned "five large busts with pedestals of faïence," seemingly identical with these. The Fouquay manufactory afterward passed into the hands of the Levasseur family, who continued to work it many years; but the owner in

tensify the lilac tint-- an improvement when the flowers are on the white ground of the china. Light sky blue is liable to scale unless it is applied thinly.

In shading colors containing no iron, the brown must not be laid over the color, but directly on the china, the other color having been scraped away from this spot, or the china left unpainted.

Dark brown is used for trunks and branches of trees and for touches of brown in leaves. Brown with a touch of carmine is used for autumn leaves. Yellow-brown is used for earth, shaded with black. Brown No. 108 is used for brown hair, varieties of tint being made by touches of blue and shaded with black. Brown for eyes is also shaded with black; a little yellow mixed with the brown lightens the tint for the markings next the pupil.

Carmines require great care in handling. Too much oil causes them to shrivel in the firing, and they should always be applied in thin washes, as otherwise they are apt to turn yellow in the firing.

Carmine is sometimes called the "test" color, as it is used for testing the temperature of the kiln. A piece of china colored with carmine is placed so that it can be drawn from the kiln without disturbing the articles firing. In too low a temperature the carmine fires a dirty yellow; a too intense heat turns it purplish. When it comes out a clear rose tint, it is safe to consider that the articles fired with it are sufficiently "baked," unless some of the "hard colors" requiring the most intense heat are used in the decorations.

Carmine mixed with purple is used for making grayish shadows in foliage. Carmine is used in painting pink flowers on china, the shadows done with light gray, or a gray made with carmine and apple-green. The strong shadows in carmine are made with purple. A touch of carmine is sometimes used to tone down a green that is too staring. When a "touch" is directed, it is meant that a little carmine is laid in touches upon the color after it is dry, and not mixed with it.

Carmines and other colors containing no iron can be safely mixed with greens, for they contain little or no iron. The deepest and darkest shadows in green foliage are made with purple and carmine.

For the leaves necessary in ordinary flower-painting, light and dark greens are usually sufficient.

Brown-green is made for the shading of green leaves; and red touches in green that are placed over the color are safest in brown violet, and the intense red sometimes seen at the tips of leaves must be placed upon the clean china.

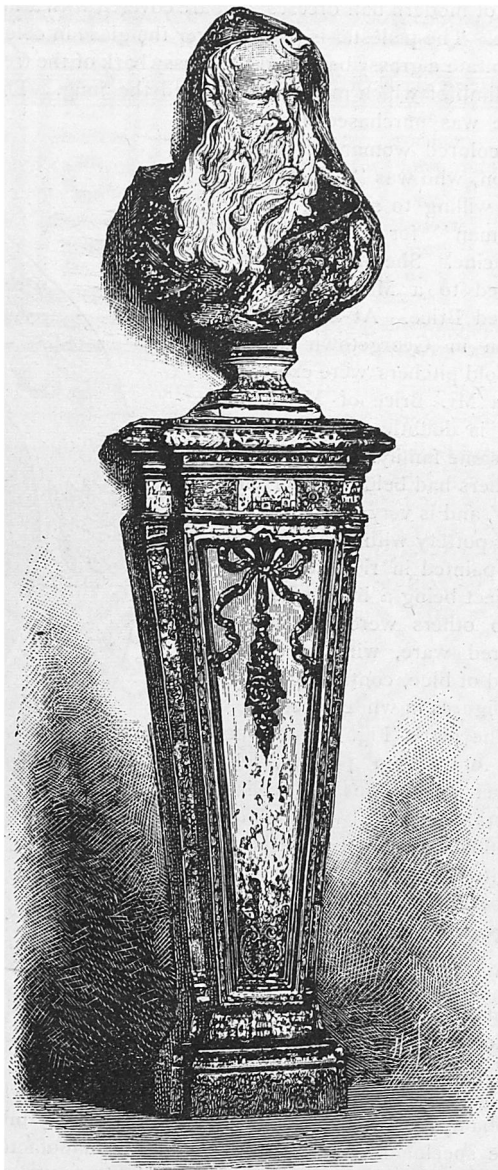
In leaves and foliage always contrast cold lights and warm shadows; warm shadows are made with the greens combined with reds, ochre, and yellow; cold colors are where black and blue are used. Green is intensified by being in near contrast with red.

Grass-green is the local tint of foliage; the lighter shades are made by mixing blue, jonquil, or mixing yellow, using more yellow as lighter tints are needed. For the first shadows use brown-green, adding more color as the shadows grow darker;

a dark blue added makes a very dark shadow, and black-green is used for a mass of foliage in a dense shadow.

For water use apple-green mixed with sky-blue; for dark reflections and shadows use black-green; lights

on the water are made with grass-green; foam at the edge of waves or ripples as they break against rocks is made with little touches of Chinese white used thick.

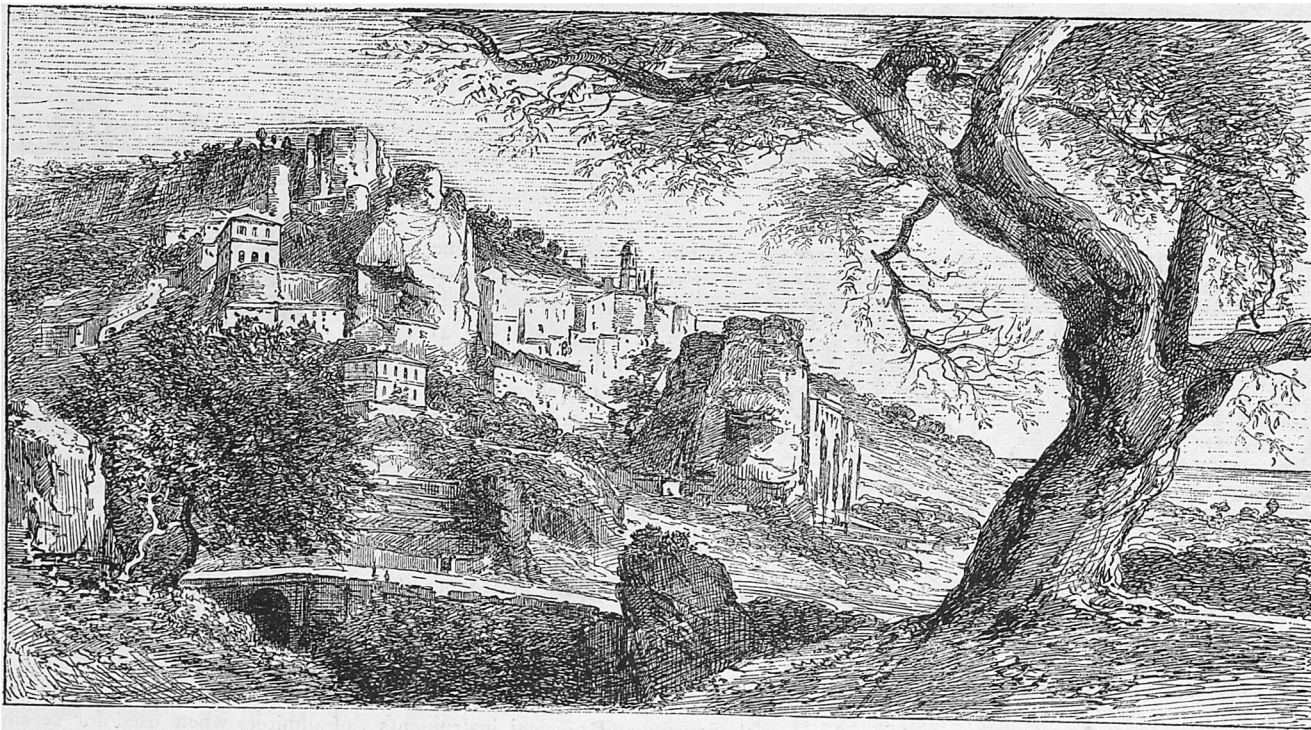


"WINTER." ROUEN FAÏENCE BUST.

IN THE LATE HAMILTON COLLECTION.

Copper-green sometimes turns dark; chrome green is very permanent.

Grays are often made by combining other colors—



"ROQUEBRUNE." FAÏENCE PANEL. BY GUSTAVE NOEL.

EXHIBITED AT THE LAST PARIS SALON DES ARTS DECORATIFS.

reds with greens, carmine and green, blue, brown and pink. Experience shows how to obtain the desired shade.

Gray is used for outlining flowers, branches, and figures of all kinds. The gray contrasts well with any

color, and causes flowers and figures to "stand out" from the background. Gray is used for the shadows in white drapery and flowers; black, to which a little dark gray is added, makes a deep shadow.

Coral can only be used slightly and in grounds, as it sometimes changes to yellow. It can be used with beautiful effect in a ground which requires to be fired at a low temperature. Carnation pinks are carnation shaded with violet of iron. Roses are made with rose Pompadour (a grounding color which is used in this case) for wild rose, and a deeper shade made by repeated washes for common rose. For the red in Chinese and Japanese figures and pictures use capucine-red.

For the red in flesh use the flesh tints, with a thin wash for a pale color. Iron yellow must not be added to make this pale tint, for it devours the red in firing; two or three washes of flesh red No. 2 are used for ruddy tints; the lips and marking of nostrils are violet of iron. A fainter red is flesh-red No. 1, retouched with No. 2. When the face is high colored, yellow-brown can be used with the reds for the local tint, and the cheeks touched with carmine.

Purples in vitrifiable colors are equivalent to crimson lake in oils. A rich crimson flower must be painted with crimson purple shaded with the same.

Ivory-yellow will sometimes completely destroy a color with which it is mixed. Yellow used for wheat (permanent yellow) can be made to stand out by using the color thick, breathing upon it to soften it. If red markings are required in yellow flowers the china must be "reserved"—that is, left bare—for the red. Yellow flowers are outlined in yellow-brown, or with a darker shade of yellow. Shadows are made by combining deep yellow and ochre, or a gray made of deeper silver yellow with a touch of purple.

Mixing yellow combined with a little flesh red makes a flesh tint.

Black should always be mixed with a little blue when used in thin washes, as it is apt to rub off if used alone. The black marking on the wings of blue butterflies should always be iridium black.

All colors will lose some of their strength when fired; the tints must, therefore, be used darker than they are to appear finally. If the tint after firing is much too faint, another wash can be added and the article refired.

A patch of color applied moderately thick may be made to distribute itself more evenly by breathing upon it.

A little color on the palette for delicate fine work can be better prepared by breathing upon it to soften and render it pliable.

In regard to subjects for beginners, Mr. Beard wisely suggests that those only should be attempted that are within the scope of the artist's powers. Flowers, butterflies, etc., are much easier for the amateur's first attempts. The outlines of flowers must be correctly and precisely drawn, but the painting of most flowers, if the natural colors are selected, is not beyond the ability of amateurs, while the correct posing of a figure and graceful shading of drapery require artistic knowledge and perception.

We reproduce from Mr. Beard's book the gracefully shaped cup and saucer, illustrated on the opposite

page. The decoration consists of a clever arrangement of the delicate leaves and pink flowers of the dicentra, the model of which is not difficult to obtain.

THE CHINA OF OUR GRANDMOTHERS.

VII.—ENGLISH PAINTED POTTERY.

THE first illustration shows a remarkable piece of modelling and color, in the shape of an old English



FIG. 1. STAFFORDSHIRE BEER MUG.

much puzzled for a time as to the true meaning of the inscription upon it: "Success to the wooden walls." During the war of the Revolution fighting behind "wooden walls" meant fighting on shipboard, but there is no sign of war upon the face or form of this well-kept Knickerbocker relic. At last, in reading the history of Albany, New York, called New Amsterdam while in the possession of the Dutch, it was learned that the citizens built for their protection a high wooden wall around the city, flanked by stone buttresses, the re-

piece was purchased from an old colored woman of Washington, who was "ailing," and was willing to sell the "funny ole man" for money to buy medicine. She had once belonged to a Maryland family named Brice. At a loan exhibition in Georgetown several fine old pitchers were exhibited by a Mr. Brice of Maryland, who is doubtless a member of the same family. One of these pitchers had belonged to Henry Clay, and is very handsome. It is of pottery with figures in relief painted in rich colors, the subject being a hunting scene. Two others were of copper-lustrous ware, with a central band of blue, containing classical figures in white relief.

straw-color, and his silk hose of flesh tint; his black shoes are adorned with silver buckles, and he wears a cocked hat, from which the owner of the mug sipped his beer. All these light colors are as delicate as the tints of modern ball dresses, and are covered with a fine glaze. The pedestal is painted over the glaze in colors to imitate a grassy bank and the mossy bark of the tree, one limb of which makes a handle to the mug. This

piece was purchased from an old colored woman of Washington, who was "ailing," and was willing to sell the "funny ole man" for money to buy medicine. She had once belonged to a Maryland family named Brice. At a loan exhibition in Georgetown several fine old pitchers were exhibited by a Mr. Brice of Maryland, who is doubtless a member of the same family. One of these pitchers had belonged to Henry Clay, and is very handsome. It is of pottery with figures in relief painted in rich colors, the subject being a hunting scene. Two others were of copper-lustrous ware, with a central band of blue, containing classical figures in white relief.

The plate (Fig. 2) is of very fine old cream pottery, with flower decorations in brilliant colors. The border flowers are moulded in relief and then painted in colors as rich as those in an oil painting. The large central bouquet is upon a flat surface, but the colors are the same. Brilliant yellow, light green, brick-red, purple, maroon and pink, make the plate a mass of bright hues. The mark, which consists of three dots and a long stroke, is not to be found in any of my books of reference. It is probably Bow or Plymouth ware, and is certainly a rare specimen. A plate of the same manufacture, but with no mark whatever, was exhibited at a late loan exhibition. The relief decoration was of tulips and other flowers in a wreath, and the centre of the plate contained the following verse:

"Art thou not dear unto my heart?
O search that heart and see:
And from my bosom tear the part
That beats not true to thee."

The second plate (Fig. 3) is of Leeds pottery, the mark being an arrowhead. The border is painted a bright greenish yellow, and the delicate sprays of flowers are of the natural colors. The centre is white with a spray of the same flowers. The date is 1770. The paste is fine, and the painting well executed.

The salad bowl (Fig. 4) is one of the most valuable pieces in my collection, being an undoubted piece of old Bow pottery. The mark is a tiny bow in red pencilling, with a featherless arrow projecting from its centre—exactly corresponding with the mark in Hooper and Phillips' "Marks and Monograms," published in London. The date is 1730 or '35. This piece is elaborately decorated,

inside and out, with flowers and musical instruments borrowed from the Chinese. The colors are blue, lemon-yellow, maroon, red and pale brown, the last color being applied over the glaze and used only in veining the leaves. The other decoration is very rich underglaze painting, with the blue predominating. The handles show an entirely different decoration, being covered with a thick and brilliant blue enamel,

overlaid with leaves and scrolls of gold, the latter being still rich, though much worn. This blue enamel is much richer than that in the body of the dish. The form is ornate and the piece is as beautiful as some of the finest porcelains. The paste is certainly pottery, though more heavy and strong than in the first-mentioned pieces. All of these are rare specimens of English painted pottery.

MARY E. NEALY.



FIG. 2. BOW OR PLYMOUTH PLATE.

FEW colors are found in Indian pottery, and dark and light tints of the same color are the usual style of coloring. The designs are mostly in outline, with no shadows. Some of the early specimens of pottery are said to be identical in character with the vases found in the Etrurian tombs, dating from about a thousand years before the Christian era.

CHINESE white applied as a background for plaques gives a very soft effect to flowers painted upon it, the background absorbing the hard lines.

THE conventionalized representations of natural objects popularly termed Gothic fail to obtain general acceptance for ceramic decoration, though delightful

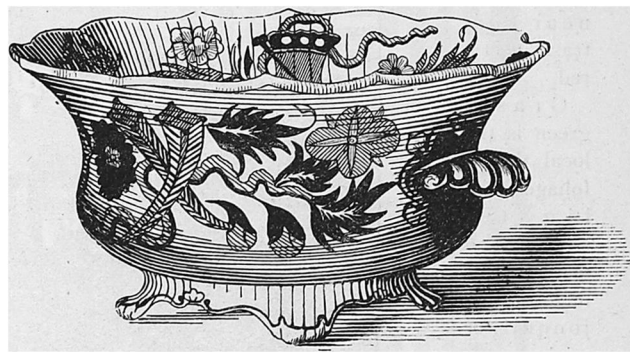


FIG. 4. SALAD BOWL.

when carved in stone and combined with architecture. So, too, the less rude but quaintly precise treatment known as mediæval satisfies only certain minds trained to severe taste. Ornament constructed on mathematical principles—by analysis of the construction of natural forms—though admirable for other purposes, such as work in wood or metal, has only a limited number of admirers when used for ceramic decoration. It is felt to be monotonous; both eye and mind grow quickly weary of its repetitions; and it ceases to excite interest or even attract notice when its ingenious composition has been traced out. There is a craving for more easily recognized resemblance to nature that will not be gainsaid, and it is possible to meet this want without any sacrifice of the principles of true decoration.

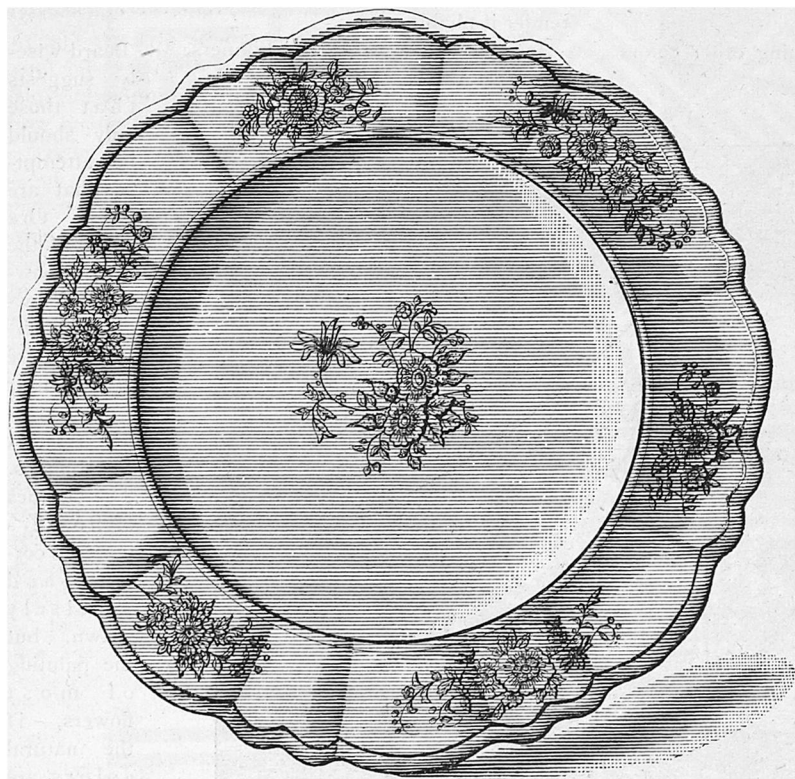


FIG. 3. LEEDS PLATE.

mains of which may still be seen. There is little doubt that the mugs, of which this toby is one, were ordered to celebrate the successful completion of those walls. The old-time "patroons" dressed well. The figure shown here has powdered hair and wears a coat of peach-bloom tint, possibly a fellow to the one celebrated by Goldsmith. His waistcoat is of a delicate lilac hue, with a double row of buttons; his breeches are of